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Including
the U.S.
lettered
fingerboard



A
Modern
Up-to-Date
Instructor



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"HOWARD" SELF-INSTRUCTORS

WITH LETTERED FINGERBOARD

For Guitar, Mandolin, Banjo, Violin, Violoncello and Double Bass

U. S. Lettered Fingerboard for Guitar. Copyrighted 1895.

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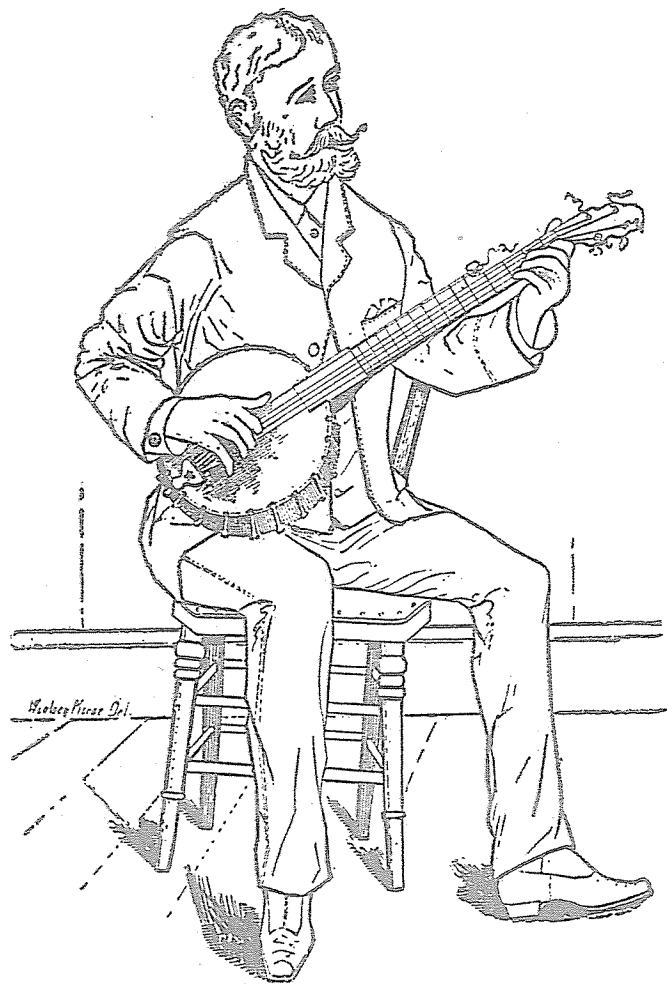
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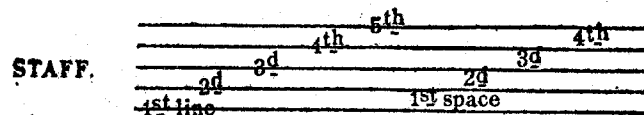
COPYRIGHTED, 1903
THE RUDOLPH WURLITZER CO.
CINCINNATI.

Correct Manner of Holding the Banjo.

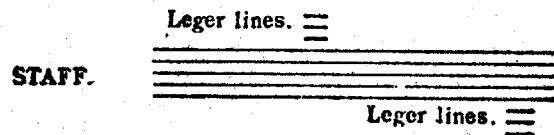
Rudiments of Music.

Notes are the written and printed signs of tones or sounds. Only seven are used, and the first seven letters of the alphabet are applied to them, namely *A, B, C, D, E, F, G*. When a musical passage extends upwards to eight or more notes, the foregoing letters are repeated in the same order. When the melody or a musical passage descends, the letters are repeated backwards, *G, F, E, D, C, B, A*.

Five horizontal, parallel lines and four spaces constitute what is called a staff, and notes are placed on these lines and in the spaces.



When notes are placed above or below the staff, short lines are added which are called added or leger lines



The Clef.

A Clef is a sign or character placed at the beginning of each Staff, by means of which we ascertain the names of the notes. The treble clef is used in music written for the Guitar, Banjo, Mandolin etc.

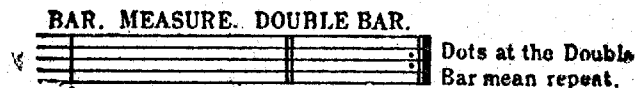


Rudiments.

When two are used, the treble C and the Bass F as in music for the Piano etc., they are connected by a Brace }

The Bar and Measure.

A Bar is a perpendicular line drawn across the staff, which divides it into Measures. When two perpendicular lines are drawn across the staff, they are called a Double Bar, and indicate the end or close of a musical strain or sentence.



Notes.

There are seven varieties of notes in general use. The longest note in value is the whole note, O , indicating the unit of time, of which all other forms of notes represent fractional parts. O whole note J half note J quarter note J eighth note J sixteenth note J thirty-second note J sixty-fourth note

Valuation of Notes.

One Whole note,



is equal to Two Half Notes,



or Four Quarters,



or Eight Eighths,



or Sixteen Sixteenths,



or Thirty-two Thirty-Second Notes,



or Sixty-four Sixty-fourth Notes.



Rudiments.

Rests.

Characters indicating silence in music are called Rests; every note has a corresponding Rest.

NOTES.							
RESTS.							

3 ways

Dots.

A Dot placed after either a Note or Rest increases the length or value of that Note or Rest one half. A dotted whole note is equal to three half notes. Suppose we play a whole note in the time of counting four; should a dot be added, thus, (o.) we add one half more (which is 1/2) making six, counting 1, 2, 3, 4, 5, 6.

Value of the Dot.

Dotted whole	Dotted whole note Rest	Double Dots
is equal to	equals	equals

If two dots are placed after a note or rest, the second dot is valued one half of the first, (See sample above of Double Dot.)

Time.

There are two kinds of Time in music, Common and Triple, which are subdivided into what is called Simple and Compound Time. The characters or figures used to express Time are placed at the commencement of the piece, immediately after the clef. In Common Time, indicated by the figures $\frac{4}{4}$ or the characters C, each measure contains exactly the value of a whole note, which may be composed of the various notes and rests. It will be observed that when two figures are used to express time, they are written like fractions, one figure at the top, the numerator, indicates how many notes of the kind indicated by the denominator fill each measure. The characters used to express Simple Common Time are C, C, 2, $\frac{2}{4}$, $\frac{4}{4}$. Compound Time $\frac{6}{8}$, $\frac{6}{4}$, $\frac{12}{8}$, Simple Triple Time $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, Compound Triple Time $\frac{9}{4}$, $\frac{9}{8}$ etc. In Triple Time the first note of every measure is accented. In common time the first and third beats are accented.

In $\frac{1}{4}$ or Common time (C) each measure consists of four quarters and has four counts, 1 to each quarter (or notes equivalent in value to a quarter note),

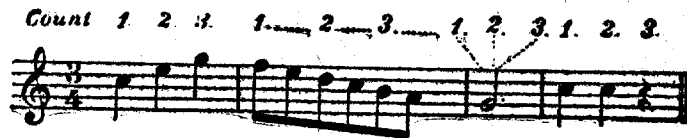
Example.



$\frac{2}{4}$ Time has two counts to each measure, one to each quarter or collection of notes equaling a quarter note.



$\frac{3}{4}$ Time has three quarter counts to each measure, one to each quarter, etc.



$\frac{3}{8}$ Time has three counts to each measure, one to each eighth note, etc.

$\frac{6}{8}$ Time has six counts to every measure, one to each eighth note.



The Scale.

The seven Musical Tones, *A. B. C. D. E. F. G.*, written in a series ascending or descending, form what is called the Scale. It may be Diatonic or Chromatic. The Natural Scale is called Diatonic and consists of five whole tones, and two semitones which vary in position according as the Scale is Major or Minor. The Chromatic Scale ascends and descends by a series of twelve semitones. Every scale, except the scale of *C* which is natural, (because it has no sharps or flats) must introduce flats or sharps to bring the semitones into their proper places; we therefore give every scale and piece of music, a Signature, which is always placed at the beginning, or

in other words, it precedes the scale or piece. When additional sharps or flats are introduced in musical compositions, beside those indicated by the signature, they are called Accidentals. The Natural is used to cancel a sharp or flat; a *Sharp* \sharp before any note raises it a semitone; a *Flat* \flat lowers any note before which it is placed a semitone; a *Natural* \natural restores a note to its original condition. The signature governs all sounds, throughout the piece, of the same name as the one, indicated by a sharp or a flat, unless canceled by a Natural.

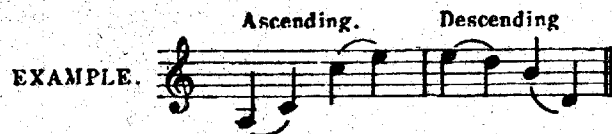
The letters *D. C.* at the end of a strain signify *Da Capo* which means a return to the first part before proceeding to the next. If placed at the end of a tune, it signifies to finish with the first part. or at that Double Bar where we find a *Pause* \cap . *D. S. % Dal Segno* at the end of a piece directs the performer back to the Sign % from which he is to play to the close. A *Pause* \cap placed over a note or rest means hold beyond the value of note or rest, generally double the value


Embellishments.

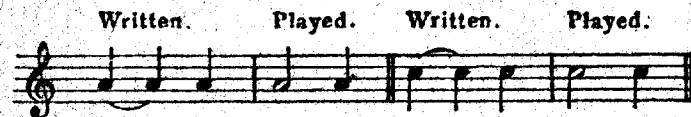
The Slur.

Two or more notes ascending or descending, having the slur \frown placed


over or under them, are called slurred notes, and are made by continuing the tremolo, slightly accenting the first note and letting the fingers fall firmly on the strings, at the end of the slur.



When two notes on the same line or space of the staff are connected by a curved line  (called a tie) they are executed, by a continuance of the tremolo throughout the combined value of both notes.



The Appoggiatura or Grace Note.

The Appoggiatura is a small note placed before one of the ordinary size: when placed above it is the Superior Appoggiatura and may be either a whole or half tone above; when placed below the principal note it is called the Inferior Appoggiatura and is situated a half tone below the principal note. They are also divided into long and short Appoggiaturas. The long Appoggiatura takes one half of the time of the note before which it is placed and when the principal note is dotted the Appoggiatura takes two thirds of its value. The short Appoggiatura is distinguished from the long by a line drawn through its stem ; it should be played very quickly. When two or more small notes are placed before a principal note, execute them rapidly by striking the first with the pick and slurring the small notes and principal together.



The Turn.

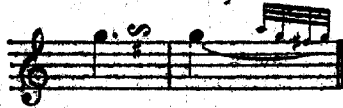
The Turn (or Grouquette) a group of small notes two or more in number, is placed before or between two principal notes; when two notes, it consists of the note above and the one below the principal.

EXAMPLE.



When a turn is of three or more, the principal, with the note above and below, are included in the group and are indicated in three ways.

Written. Played.



Written. Played. Written. Played.



Reveries.

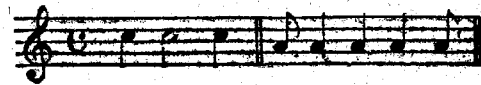
The Trill.

A Trill is the rapid alternate reiteration of a note with the tone or semitone next above it, with or without its resolution of two or more tones. It begins and ends with the principal note, its duration being equal to that of the note over which the sign tr is placed.

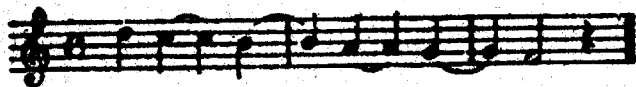


Syncopation.

This takes place, when the unaccented part of a measure is joined with the next accented part, and happens, first, when a long note or notes are placed between two notes of a shorter duration, such as a half between two quarters, or three quarters between two eighths etc.



Secondly, when two notes are connected by a slur or tie, either in the middle of a measure or from the last note of one measure to the first of the next.



Triplet.

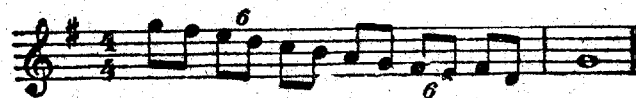
Triplets are groups of three notes with this figure placed over or under them, and are played in the time of two notes of the same denomination. The first note of a Triplet is accented. In slow movements, the Triplet is generally executed with the Trémolo on all the parts



Sextoles.

Sextoles are groups of six notes generally having the figure 6, placed over or under them. They are of the same value as four notes of the same

denomination and should be played as a double Triplet, in three groups of two notes each. *Not* in two groups of three notes each



The Legato.

The word Legato signifies joined or connected. The sign is the same as that of the slur, only it can affect or embrace several notes. Notes under the Legato sign — should be played smoothly and connectedly; the first note accented and the last note staccato, that is terminated very quickly



The Staccato.

The Staccato is the opposite of Legato, and is indicated by points . . . placed over or under the notes, or by the word *staccato*, which implies that the notes so marked are to be played in a distinct and spirited manner, detaching them from each other, and giving them only about half of their





W.A.C. making a rest of the remaining time belonging to each note,

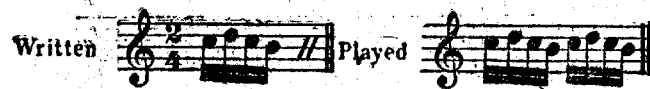
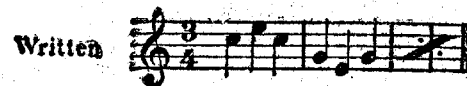
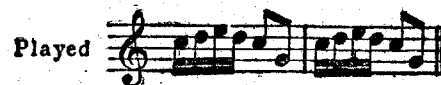


The effect is produced by raising the left hand finger quickly, though not entirely from the string, immediately after the note is struck.

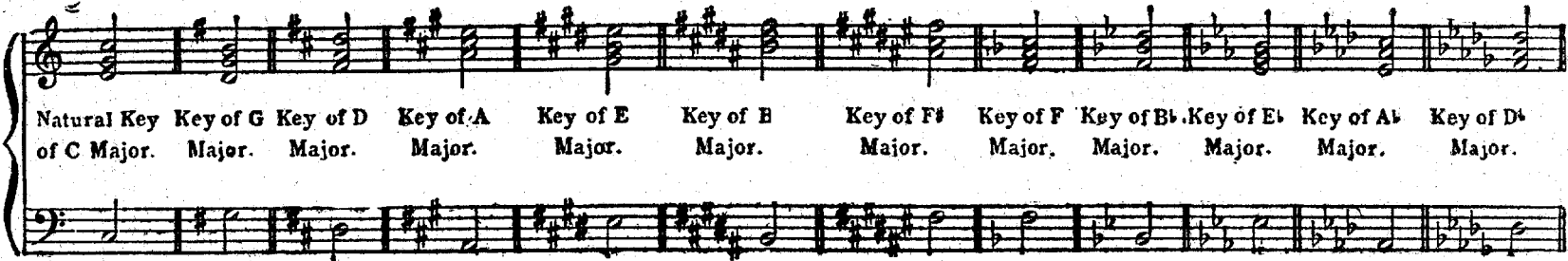
Abbreviations.

The sign  indicates that the preceding measure is to be repeated.

The sign  across a bar indicates that the two preceding measures are to be repeated. The sign  or  appearing after a note or group of notes in a measure indicates a repetition of the previous note or group of notes, thus filling the measure. Some careless writers use the sign  for this purpose also, but it is unwise to do so, as it is liable to confuse the player. A sign or an abbreviation should have but one meaning.

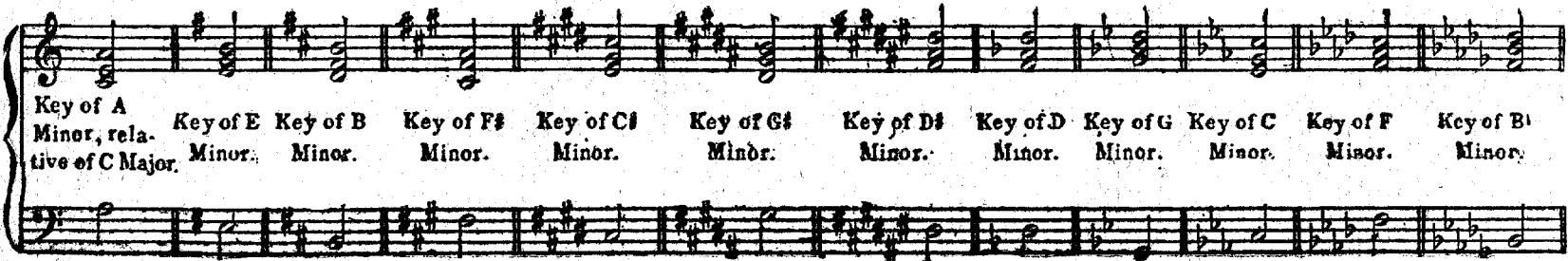


The Signatures of the twelve Major Keys.



Natural Key of C Major. Key of G Major. Key of D Major. Key of A Major. Key of E Major. Key of B Major. Key of F# Major. Key of F Major. Key of Bb Major. Key of Eb Major. Key of Ab Major. Key of Db Major.

The Signatures of the twelve Minor Keys.



Key of A Minor, relative of C Major. Key of E Minor. Key of B Minor. Key of F# Minor. Key of C# Minor. Key of G# Minor. Key of D# Minor. Key of D Minor. Key of G Minor. Key of C Minor. Key of F Minor. Key of Bb Minor.

This Sign > or ^ means *increase* of force on the note over which it is placed.

" " = " *gradual* " sound.

" " = " *decrease* " "

" " = " *a swell*.

Piano p *Pia.* means that the passage must be played softly.

pp " " " " " " " very softly.

Forte fo. or f " " " " " " " loud

ff " " " " " " " very loud

pf " a soft followed by a loud sound.

fp " " loud " " " soft "

fz sfz rfs " that notes so marked must be played louder then the others

Crescendo or cresc. a gradual increase of sound.

Dim. or decresc. " " decrease "

Dictionary of Musical Terms.

Accelerando or *Accel.* Quicken the time gradually.

Adagio Very Slow.

Ad Libitum or *Ad Lib* At will.

Affettuos With pathos.

Agitato Agitated

Al. To the, as *Al Fine* to the end.

Allegretto. Somewhat cheerful, but not so quick as *Allegro*.

Allegro. Quick.

Al Segno. To the Sign, signifying that the performer must go back to the sign ♯ and play from that mark to the word *Fine*.

Amoroso. Lovingly

Andante. Somewhat slow.

Andantino. Not quite as slow as *Andante*

Animato. In an animated style

Aria. An air or song

Assai. Very, extremely.

A tempo. In the regular time

Bis. Twice; repeat.

Brillante Brilliant

Calando Diminishing gradually in tone and speed.

Cantabile. In a graceful, singing style.

Con With, as *con espressione*, with expression.

Con Moto. In an agitated style, with spirit.

Con Spirito. With quickness and spirit.

Coda. A few bars added to terminate a composition.

Colla Voce. With the voice or melody.

Rudiments

Con Brío. With brilliancy.

Con Espressione. With expression.

Con Moto. With agitation and earnestness.

Crescendo or *Cresc.* Gradually increase the volume of tone.

Da Capo or *D. C.* Repeat from the beginning to the word *Fine*.

Decrescendo or *Decresc.* Gradually diminish the volume of tone.

Delicato. Delicately.

Diminuendo or *Dim.* Same as *Decrescendo*.

Dolce or *Dol.* In a sweet, smooth style.

Doloroso. In a mournful, pathetic style.

E. And.

Espressivo. With expression.

Fine The end.

For or *f.* Loud.

Fortissimo or *ff.* Very loud. or force

Forsando or *fa.* Signifies that the note is to be given peculiar emphasis

Forza. Force.

Fuoco. Fire.

Grave. Extremely slow.

Grasioso. In a graceful elegant style.

Impromptu. An extemporaneous production.

L. H. Left Hand.

Larghetto. Slow and solemn, but less so than *Largo*.

Largo. Very slow and solemn

Legerement or *leg.* Lightly, gaily.

Lento. Slower by degrees.

Legato. In a smooth and connected manner.

Lento. In slow time.

Loco. Place; play as written.

Maestoso. Majestic and dignified.

Martellato. Struck with force.

Meno. Less.

Messo or *M.* Neither loud nor soft, medium.

Mezzo Forte or *mf* Rather loud.

Mezzo Piano or *mp.* Rather soft.

Moderato. Moderate.

Molto. Very.

Molto. Movement. Fast.

Morendo. Dying away.

Non Troppo. Not too much.

Obligato. Cannot be omitted.

Octava gua. An octave higher.

Patetico. Pathetically.

Pastorale. A soft and rural movement.

Piano or *p.* Soft.

Pianissimo or *pp.* Very soft.

Più. Very.

Poco. A little, somewhat.

Poco a poco. Gradually.

Pomposo. Pompous, grand.

Presto. Very quick.

Prestissimo. As quick as possible.

Quasi. As if.

ment.

Rallentando or *Rall.* A gradual diminution of tone and retarding of move-

Religioso. In a solemn style.

Ritardando or *Ritard* or *Rit.* Gradually slower.

Rinforzando or *rf.* With additional force.

Ritenuato. Hold back the time at once.

Scherzando. Playfully.

Segue. Continue as before.

Seria. Seriously.

Sempre. Throughout, always.

Semplice. In a simple, unaffected style.

Segno or ♩ sign, as *Al Segno*, to the sign; *Dal Segno*, repeat from the sign to

Senza. Without.

the word *Fine*

Sforzando Emphasized

Sincopato Forced, out of time.

Smorzando. Smoothed, decreased.

Soave. Soft and delicate.

Sotto Voce. In an undertone.

Sostenuto. In a smooth connected style.

Spirito. Spirit.

Staccato. Detached, short.

Tempo. In time.

Tempo di Marcia. In marching time.

Tempo di Valse In waltz time.

Tempo Primo. In the original time.

Trillando. Shaking on a succession of notes.

Tranquillo. Tranquilly.

Tutta Forza. As loud as possible.

Veloce. With velocity.

Vigorouso. Boldly, vigorously.

Vivace. With extreme briskness and animation.

Vivo. Animated, lively.

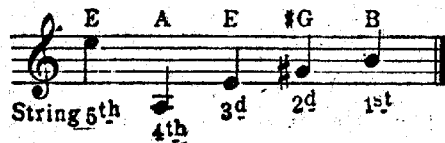
Volte Subito. Turn over the page quickly.

Zeloso. With zeal.

The Banjo.

How to tune the Banjo.

The strings are numbered from one to five, the short string being the fifth. Tune the third in unison with the fourth string stopped (viz. held down) at the seventh fret; after the fourth string has been tuned moderately high or to the A note on the piano or any stringed instrument. Then tune second in unison with the third string stopped at the fourth fret. Then the first in unison with the second string stopped at the third fret; and the fifth in unison with the first string stopped at the fifth fret. When a piano or organ is at hand tune to these notes:




In pieces marked 4th to B, tune the 4th in unison with the first, but one octave below.

How to hold the Banjo.

Sit upright and rest the rim on the right thigh, pressing the upper part lightly to the breast with the fore-arm. Support the neck in the hollow of the left hand between the first finger and the thumb and curve the fingers so that the tips can be used in pressing the strings to the finger-board.

Left Hand Fingering.

Figures are employed to indicate the left hand fingering—0 means open string; 1, first finger; 2, second finger etc.

When two notes are connected thus  sound the first with a finger of the right hand and the second by pulling or snapping the string with the finger of the left hand employed in making the first.

If the second note is highest, sound the first as before and let a finger of the left hand descend with force upon the second which sounds from impulse of this finger.

The use of the Lettered Fingerboard

The lettered fingerboard supplies a long-felt want, in that the pupil is able to locate, at a glance, all or any of the notes, without having to refer to either scale or position. It enables the pupil to learn to play a piece from notes in less than half the time it would take without the use of the fingerboard. As a time and difficulty saver, it stands without a rival. This lettered fingerboard is included with each of the "Howard" Instructors.

Barré

The Barre is made by placing the first finger of the left hand across two or more strings at the same fret. It is indicated by the number of fret and the word **Bar** or letter **B**.

Right Hand Fingering

Rest the little finger on the head of the Banjo, and curve the others so that the tumb will strike the strings about an inch farther from the bridge than the first finger. When two or more notes are written one above the other, they form what is called a **chord**, and should be played together as one note. When the chord is preceded by a waved line, the notes should be played one after another from the lowest to highest in rapid succession. The fingers of the right hand are indicated by these signs: **x** means Thumb, **.** first finger; **..** second finger; **...** third finger. Pick the first string with the second finger, the second with the first finger, and the remaining three with the thumb, when not otherwise marked.

Positions

In taking a position, the first finger is always placed upon a note, the number of the position corresponding to the number of the fret on which the finger is placed. 1st fret, 1st position; 2nd fret, 2nd position, etc. It is indicated by the number of fret, and star placed above the Staff.

Scales - Chords - Keys.

The Banjo can be played in any key, but those easiest of execution, and most commonly used are: *E, A, D, G, C, F#, B* and their Relative Minors. The Fret on which the 1st finger is placed determines the Position, viz. 1st finger at first fret is called 1st position, etc. A star ★ or P. with the number of fret indicates what position the chord or note is in.

Key of A.

Scale. Fingers.

Chords.

Key of F# Minor.

Scale.

Chords.

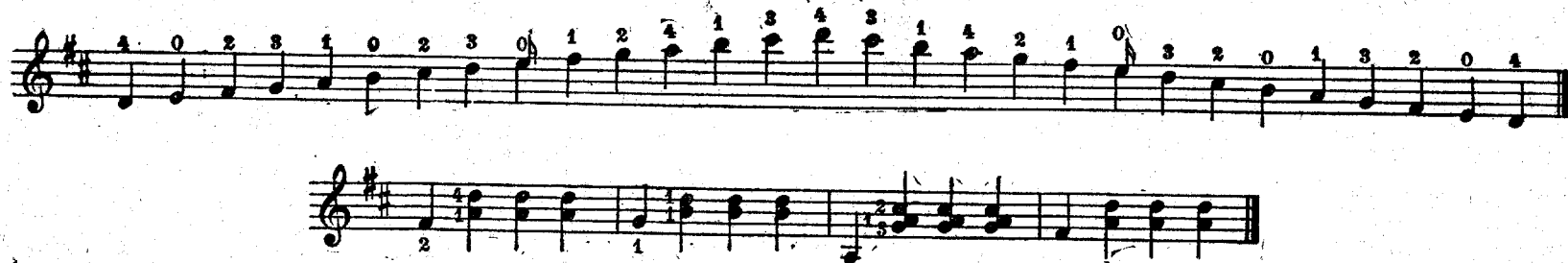
E Major.



C# Minor.

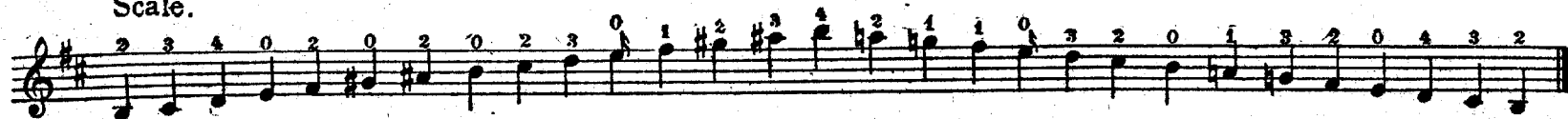


Key of D Major.

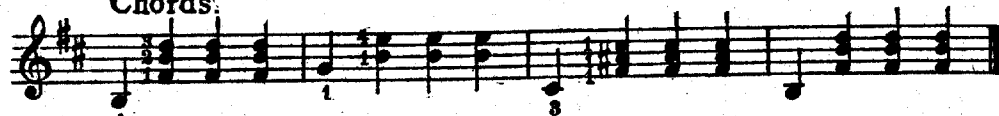


B Minor.

Scale.

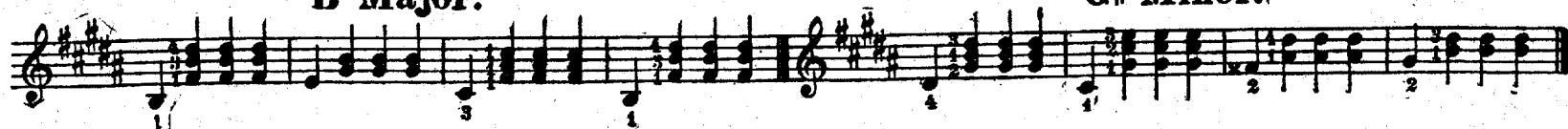


Chords.



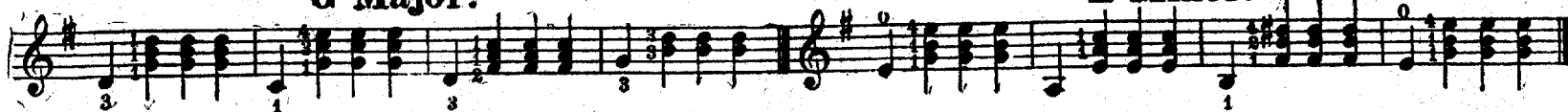
B Major.

G# Minor.



G Major.

E Minor.

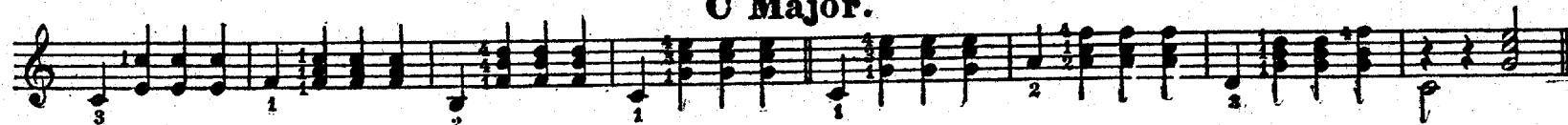


F# Major.

D# Minor.



C Major.



A Minor.

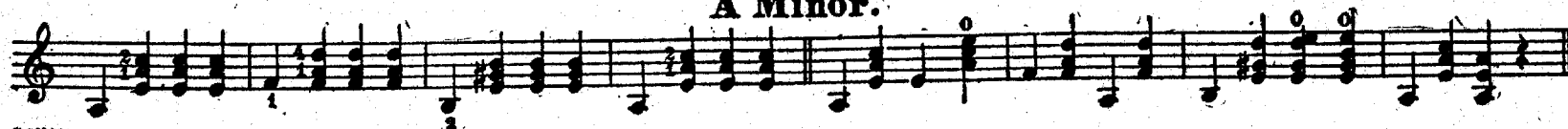


Table of Harmonics.

Made on the 4th string 3^d string 2^d string 1st string 5th str.


Frets. 4 9 10 5 7 19 12 4 9 10 5 7 19 12 4 9 16 5 7 19 12 4 9 16 5 7 19 12 17

Harmonics are produced at the 4th, 5th, 7th, 9th, 12th, 16th and 19th frets, also at the 17th fret on the 5th string.

Those at the 4th, 9th and 16th frets, sound a double octave, higher than written, the others one octave.

In making them the finger must press the string with just sufficient force to prevent it from vibrating as if open; and as soon as the string is struck the finger must be removed. In Banjo Music Harmonics are designated by the letter *H* and a figure which indicates the fret.

The Tremolo.

The Tremolo is generally indicated by two short lines through the stem of a note thus . The movement is executed with the first finger which oscillates very rapidly over the string, causing a continuous trill. Sustained notes can be played this way while an accompaniment is picked on the other strings with the thumb.

EXAMPLES.

Chromatic Scale.

Stroke or Thimble Playing.

The right hand partly closed, the first finger upon which the thimble is placed projecting slightly but held firmly against the other fingers. Strike all chords with the thimble, also all single notes, excepting those made upon the 5th string or marked with thumb sign. A waved line under two or more notes signifies that they are to be played by sliding the thimble over them.

Marching Through Georgia.

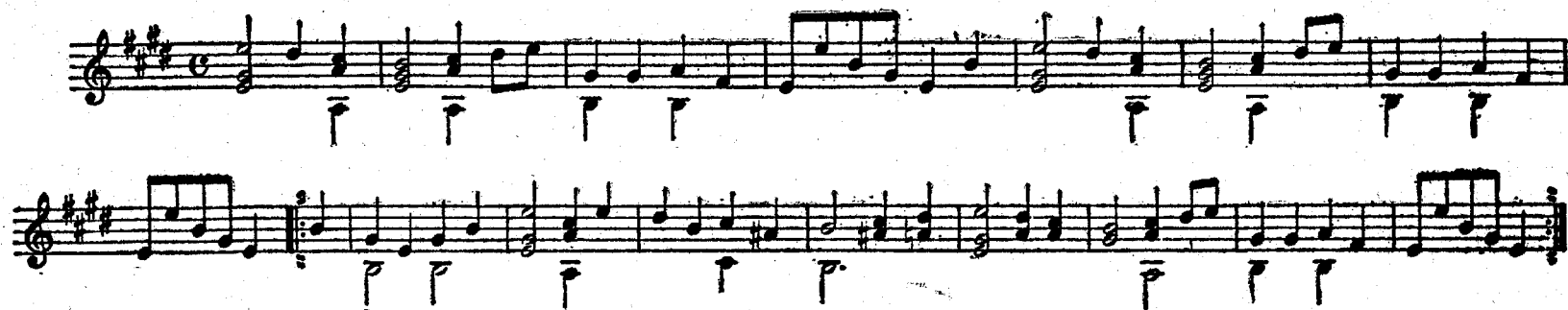


Maryland My Maryland.



Blue Bells of Scotland.

23



Suwanee River.



Then You'll Remember Me.

Tremolo or Picked.

Arr. by W. P. DABNEY.

Andante Cantabile.

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is marked 'Andante Cantabile.' and the performance instruction is 'Tremolo or Picked.' The score begins with a repeat sign. The first staff contains the first measure of the melody, which is repeated. The second staff continues the melody with a series of eighth notes. The third staff features a melodic phrase with a trill marked with a 'v' and a dashed line, followed by a measure with a 'v' and a dotted line. The fourth staff concludes the piece with a final melodic phrase and a double bar line.

Juba.

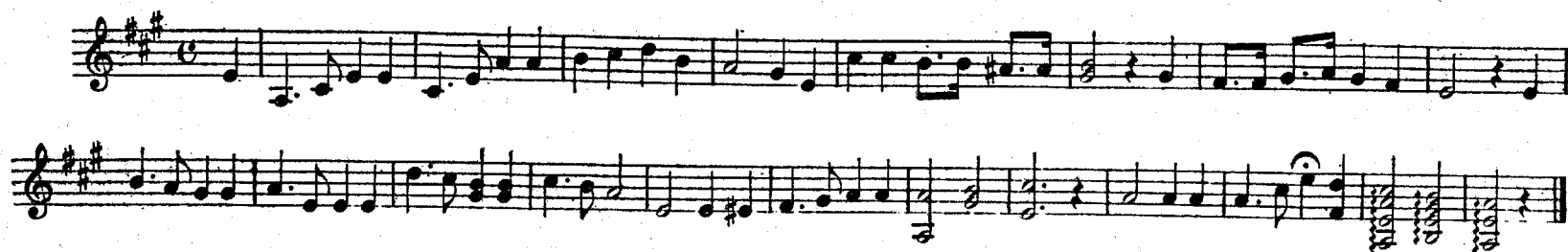
25



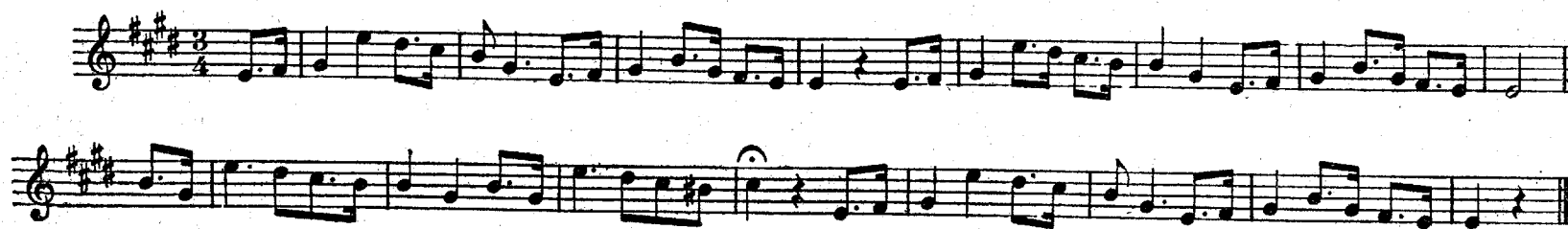
Wait For The Wagon.



Wacht Am Rhein.



Last Rose of Summer.



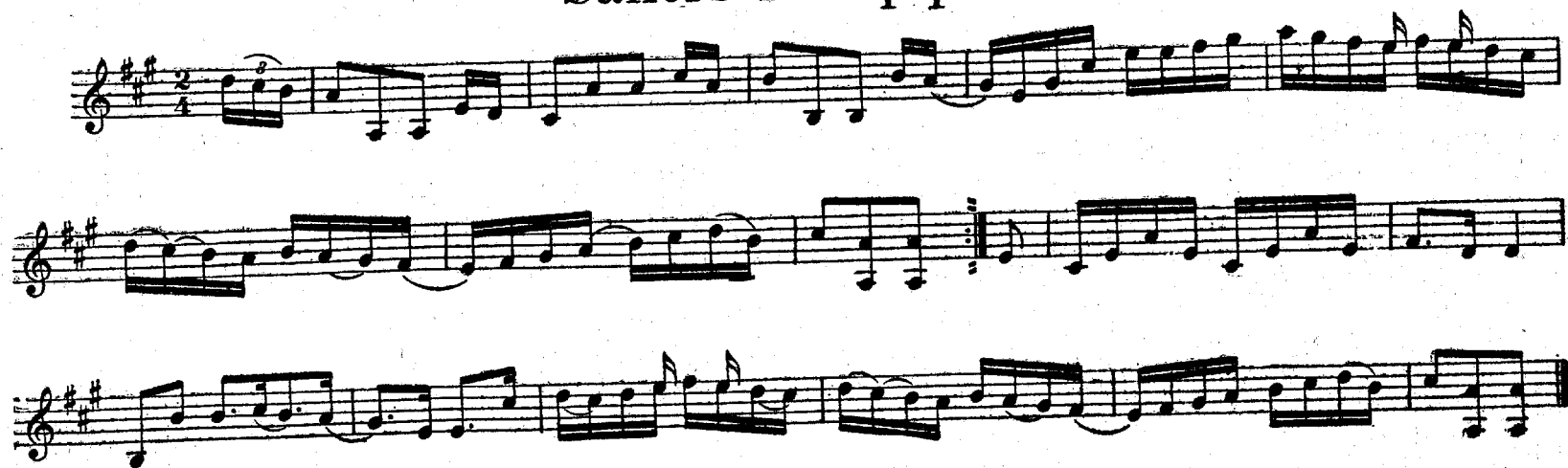
Yankee Doodle.



Auld Lang Syne.



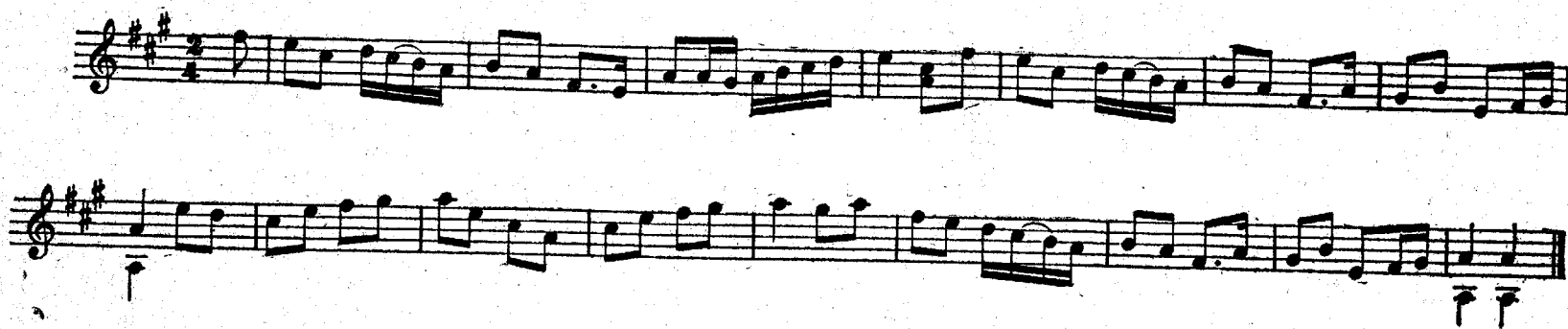
Sailor's Hornpipe.



Fisher's Hornpipe.



The Girl I left Behind Me.



Dixie.

29



Old Joe Sweeney's Jig.



Sweet Hour of Prayer.



Rock of Ages.



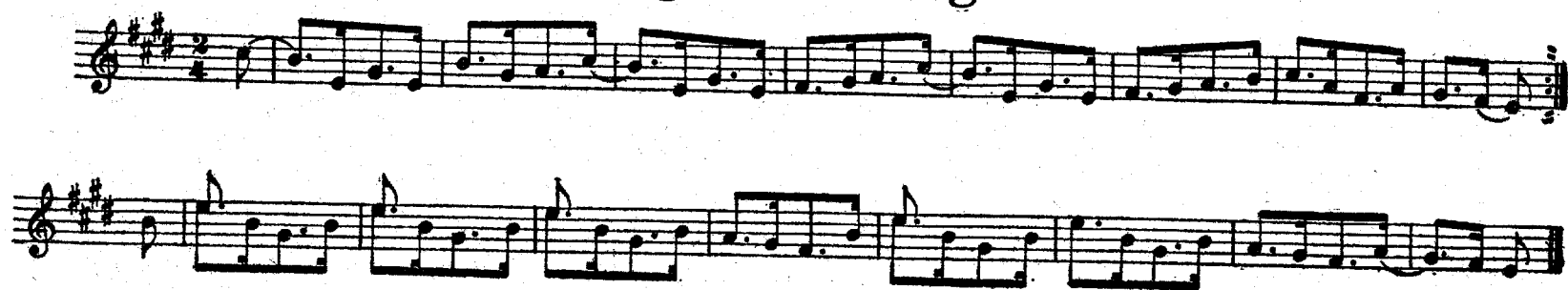
My Country 'Tis of Thee.



Alpine Schottische.



Highland Fling.

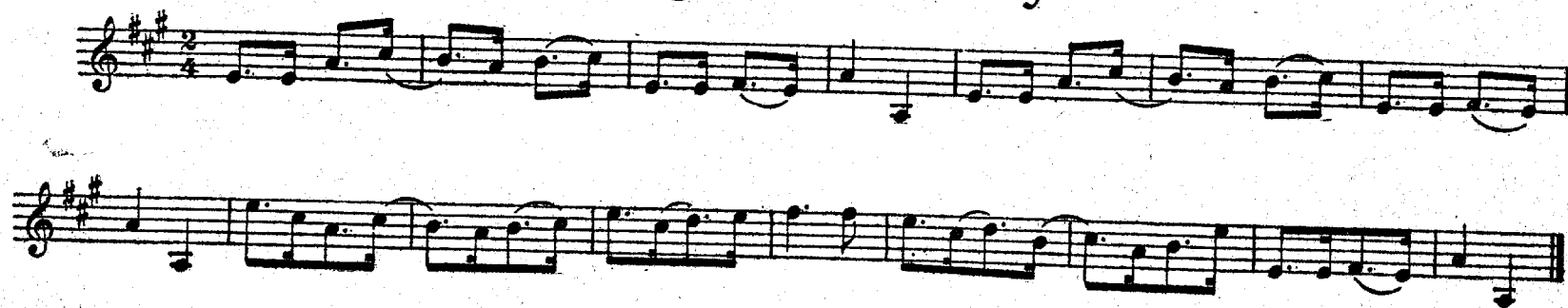


Arkansas Traveller.

38



Coming Thro' The Rye.



My Old Kentucky Home.



Clog Dance. The Crow.



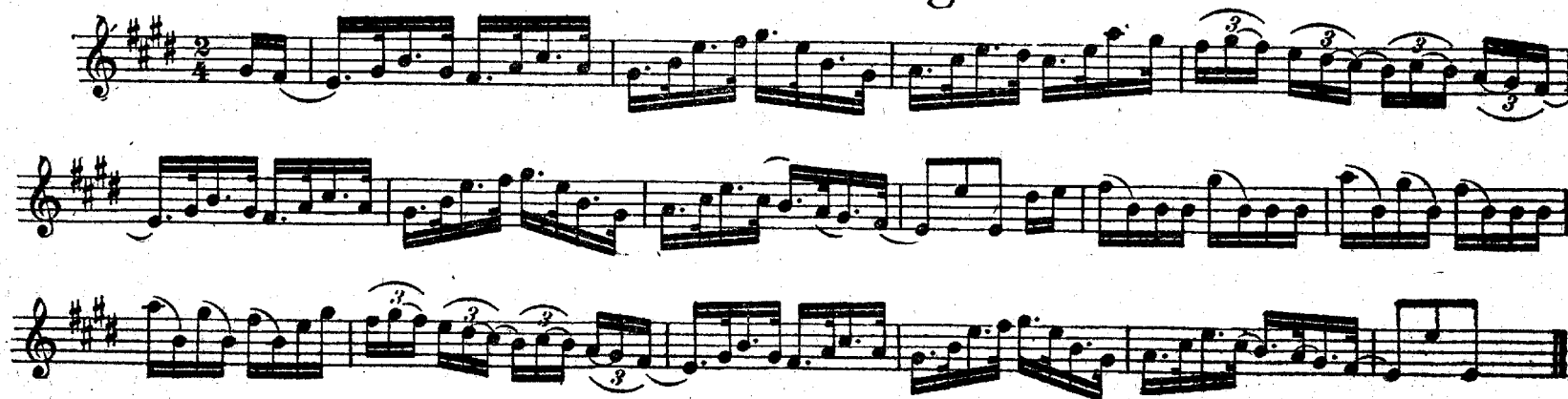
Irish Washerwoman.

85

Tune Bass to B.



Wilson's Clog.



The Lancers.



A handwritten musical score on seven staves. The notation is in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff is marked with a '3' at the beginning. The fourth staff is marked with a '4' at the beginning. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are several 'D.C.' (Da Capo) markings at the end of the first, fourth, and seventh staves. The handwriting is in ink on aged paper.

3

4

D.C.

D.C.

D.C.

5

Fine.

D.C.

Selection Varied From Carmen.

39

Con spirito.



Come With The Gypsy Bride.

From the Bohemian Girl.

Arr. by W. P. DABNEY.

From the Bohemian Girl.

Allegretto.

f

pp

rall.

a tempo.

f

pp

Wedding March.

41

MENDELSSOHN.

Allegro vivace.

The musical score is written for piano and features six staves. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Allegro vivace'. The first staff contains measures 1 through 10. The second staff begins with a section marked 'IX' and includes fingering numbers 9 and 7, and a fortissimo 'ff' dynamic. The third staff contains measures 11 through 16, with a first ending bracket over measures 11-13 and a second ending bracket over measures 14-16. The fourth staff contains measures 17 through 22. The fifth staff contains measures 23 through 28, with a 'V.' (Vivace) marking above measure 23. The sixth staff contains measures 29 through 34, with a 'tr' (trill) marking above measure 29. The score concludes with a double bar line and repeat dots at the end of the sixth staff.

Chopin Waltz, Op. 18.

Arr. by W. P. DABNEY

The musical score is arranged for Banjo and consists of six staves. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Staff 1: Features a series of eighth notes and quarter notes. A dynamic marking of *p* (piano) is present, followed by a crescendo (*cresc.*) and a final *p* marking.
- Staff 2: Continues the melodic line with eighth notes and quarter notes. A dynamic marking of *p* is present, followed by a crescendo (*cresc.*) and a final *p* marking.
- Staff 3: Includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. A dynamic marking of *p* is present.
- Staff 4: Features a series of eighth notes and quarter notes. A dynamic marking of *dolce* (dolce) is present.
- Staff 5: Continues the melodic line with eighth notes and quarter notes. A dynamic marking of *p* is present.
- Staff 6: Features a series of eighth notes and quarter notes. A dynamic marking of *p* is present.

A handwritten musical score on six staves, likely for a guitar or piano. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff has a 'p' (piano) dynamic marking. The fourth staff continues the melodic line. The fifth staff includes a 'mf' (mezzo-forte) dynamic marking and a triplet of eighth notes. The sixth staff features a 'V' (crescendo) marking and ends with a double bar line. The manuscript is written in dark ink on aged paper.

The Reformer March.

W. P. DABNEY.

Con spirito.

A handwritten musical score on six staves, all in treble clef and key of D major (two sharps). The notation includes various rhythmic values, accidentals, and dynamic markings. Roman numerals IX, VII, and XII are placed above specific notes. The fourth staff includes the instruction *marcato il basso.* Below the first five staves, there are two systems of first and second endings, each enclosed in brackets and numbered 1 and 2. The manuscript shows signs of age, with some ink bleed-through and a slightly worn left edge.

IX

VII

XII

II

1

2

marcato il basso.

1

2

TRIO.

A musical score for a Trio, consisting of seven staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first staff begins with the word "dolce." written below the notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte). The score includes several measures with repeat signs and first/second endings. Roman numerals III, VIII, and I are placed above certain measures. The music concludes with a double bar line and a repeat sign.

dolce.

III

III

VIII

I

La Cachucha.

47

The musical score for "La Cachucha" consists of five staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music is written in a single melodic line with a bass line indicated by a 'p.' (piano) marking. The second staff continues the melody with similar notation. The third staff includes a 'Fine.' marking at the end of the first measure. The fourth staff continues the melody. The fifth staff concludes the piece with a 'D.C. al Fine.' marking at the end.

El Korah.

March and Two Step.

W. P. DABNEY.

Con spirito.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo/mood is indicated as 'Con spirito.' The score consists of seven staves of music. The first staff contains the first six measures. The second staff contains measures 7 through 12. The third staff contains measures 13 through 18. The fourth staff contains measures 19 through 24. The fifth staff contains measures 25 through 30. The sixth staff contains measures 31 through 36. The seventh staff contains measures 37 through 42. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several accidentals (sharps and naturals) throughout the piece. The notation is clear and legible, typical of early 20th-century sheet music.

TRIO.

D.C. al

Dedicated to Mr. John A. Kline.

El Khedive Schottische.

W. P. DABNEY.

Moderato.



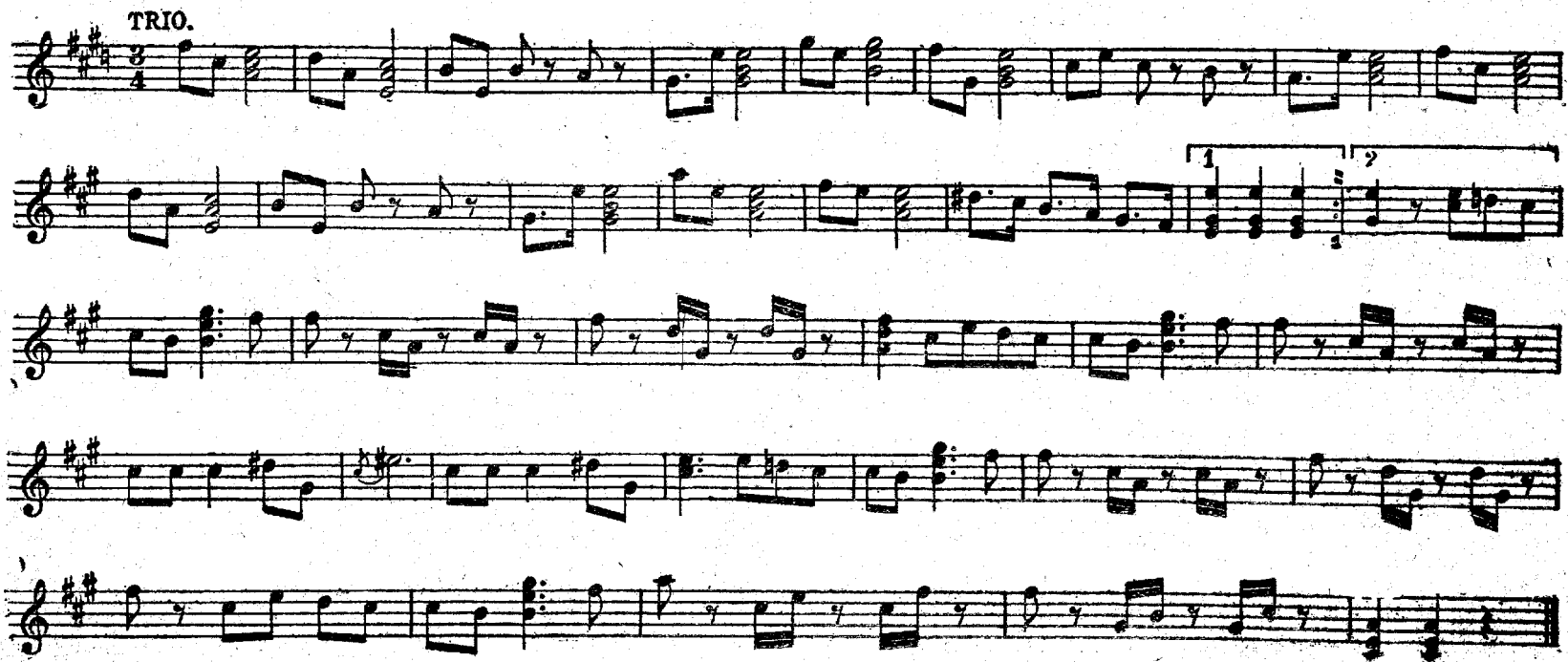
One Heart, One Soul.

Polka Mazurka.

Tune Bass to B.

STRAUSS.



*D.C. al Fine*

Dedicated to Mr. Reuben Davis.

The High Flyer Galop.

W. P. DABNEY.

Allégo.

8va...

8va...

VII

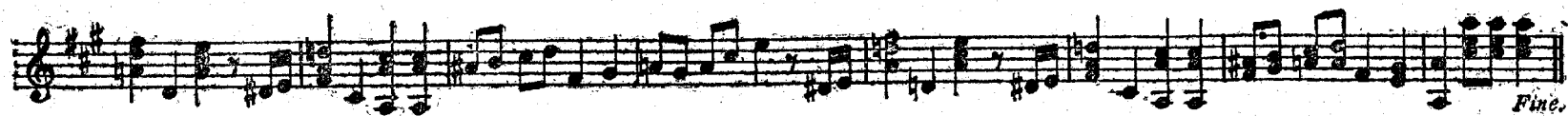
XIX



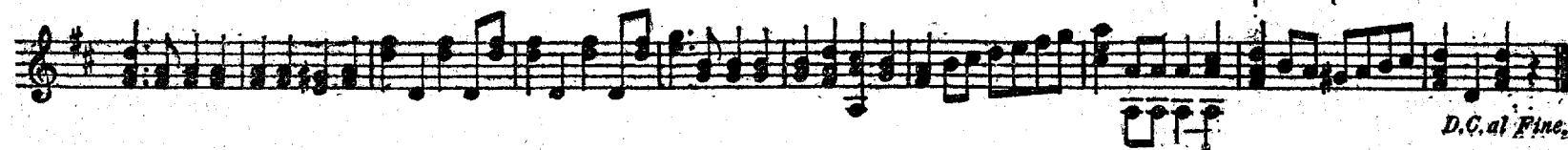
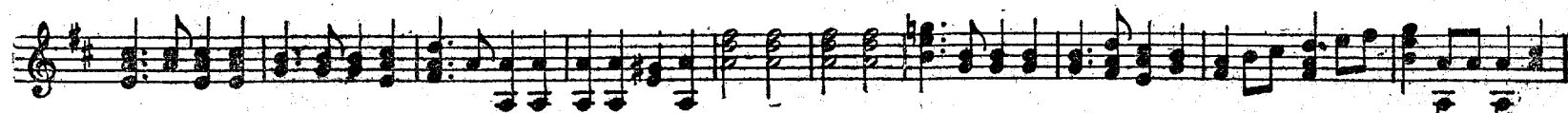
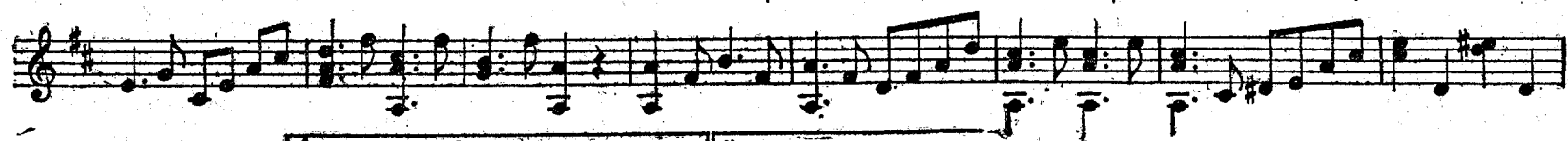
The Devil's March.

SUPPE.

The musical score for 'The Devil's March' by Franz von Suppé is written for a single melodic line, likely for a violin or flute. It consists of seven staves of music in G major (one sharp) and 2/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a lively, rhythmic pattern with many eighth and sixteenth notes. The first staff contains the initial melody. The second staff continues the melody with some rests. The third staff introduces a new melodic phrase. The fourth staff features a more complex rhythmic pattern with many beamed notes. The fifth staff continues the melody with some rests. The sixth staff includes a first ending (marked '1') and a second ending (marked '2'). The seventh staff concludes the piece with a final cadence. The music is written in a clear, legible style with standard musical notation.



TRIO.



Danube Waves Waltz.





The 22nd Regiment March.

A musical score for a march, consisting of seven staves of music. The key signature is one sharp (F#) and the time signature is 2/8. The music is written in a single melodic line with a bass line. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some decorative elements like a double bar line and a repeat sign. The word "Fine." is written at the end of the sixth staff. The seventh staff continues the melody.

Handwritten musical score for Banjo, consisting of seven staves of music. The key signature is G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, notes, rests, and chords. The music is written in a style typical of early 20th-century sheet music. The final staff ends with the instruction "D.C. al Fine." and has three small vertical lines below it.

Alice, where art Thou?

Con. express.

Voice.

The birds sleep - ing gent-ly Sweet Ly-ra gleam-eth bright; Her rays tinge the
 The sil-ver rain fall-ing, Just as it fall-eth now; And all things slept

Banjo.

for - est: And all seems glad to - night The winds sigh - ing by me, Cool - ing my fev - er'd
 gent - ly! Ah A - lice where art thou? I've sought thee by lake-let, I've sought thee on the

brow. The stream flows as ev - er, yet A - lice where art thou? One year back this
 hill And in the pleasant wild wood, when winds blew cold and chill; I've sought thee in

o - ven : And thou wert by my side.—
for - est, I'm look - ing heav'nward now.—

And thou wert by my side,
I'm look - ing heav'nward now.

Ah ———
Ah ———

vow - ing to love me, One year past this o - ven, And
there mid the star - shine, I've sought thee in for - est, I'm

thou wert by my side,
look - ing heav'nward now,

Vow - ing to love me A - lice what e'er might be tide.
Oh! there a mid the starshine Alice I know art thou,

Home, Sweet Home.

Moderato.

Voice.

Mid pleases and pal - a - ces where e'er we may roam, Be it ev - er so
An ex - ile from home splen - dor daz - zles in vain Oh give me my

Banjo.

hūm - ble there's no place like home; A charm from the skies seems to hā - low us there, which seek thro' the
low - ly thatched cot - tage a gain; The birds sing - ing gai - ly that come at my call, Give me these with the

world is not met with elsewhere. Home home sweet sweet home, There's no place like home, There's no place like home.
peace of mine dear - er than all.

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